

CAPILANO UNIVERSITY COURSE OUTLINE		
TERM: FALL 2015	COURSE NO: ENGL 341	
INSTRUCTOR	COURSE NAME: Literature and Visual Culture	
OFFICE: LOCAL: E-MAIL:	SECTION NO(S):	CREDITS: 3
OFFICE HOURS: TBA		

COURSE FORMAT

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15 week semester, which includes two weeks for final exams.

COURSE PREREQUISITES

45 credits of 100-level or higher coursework including 3 credits of 200-level ENGL

COURSE DESCRIPTION

This course surveys the complex interplay between text, typography, images and the book as a physical object from a historical and/or contemporary vantage point, emphasizing the ways in which literary texts register both technological change as well as historical, societal, and cultural change. See the Department of English website for the focus of the course in a specific term.

This section of English 341 introduces students to the history of the book, as art object and archive, within the context of the avant-garde of the 20th and 21st centuries. An avant-garde history of the book can be directed through three main vortices: 1) the materiality of the book and page; 2) typographic innovations; and 3) semiotic and language innovations. The current phase of avant-garde book history manifested by the digital and web revolution subsumes all three of these vortices in a climate that is radically redefining concepts of the book. This course will use these vortices as a frame through which to explore the history of the various individuals and groups that comprise this history.

An history of the avant-garde approach to the book begins with those individuals who challenged its material notions including William Blake, William Morris and his Kelmscott Press, and poet Emily Dickinson. Next, major typographic innovations are explored through the experimental work of Stephan Mallarmé, the Russian Futurists and the Dada and Surrealist artistic movements. The modernist age of language experimentation and semiotic study begins with Ezra Pound and moves through the Black Mountain school and the L=A=N=G=U=A=G=E school of writing, amongst others, that operated at the peak of one of the major technological turns, the mimeograph revolution. Finally the digital poetics and blog communities that have arisen out of the next major technological turn, the World Wide Web, will be discussed in light of materiality, typographic innovation and language innovation as the book as form is obliterated and the possibilities of the archive become limitless.

COURSE LEARNING OUTCOMES

This course has both a theoretical and creative component. Upon successful completion of this course, students will be able to confidently discuss and write coherent essays on current theories of book and digital culture. Students will also acquire the skills needed to complete a creative project that takes both an exploratory and experimental approach to the book as form and archive. Finally students will gain the skills necessary to complete a conference level group presentation.

COURSE WEBSITE Moodle

REQUIRED TEXTS

Howe, Susan. *My Emily Dickinson*. New York: New Directions, 2007. Print.
Rothenberg, Jerome, and Steven Clay. *A Book of the Book: Some Works & Projections about the Book & Writing*. New York: Granary Books, 2000.

Additional readings will be handed out in class or kept on reserve in the Capilano Library.

COURSE CONTENT

Week 1

Lecture: Introduction to general Book History including incunabula, Gutenberg and printing press leading into the work of artist and poet William Blake. Two very short readings from *A Book of the Book* will be handed out in class, "William Blake from the Marriage of Heaven and Hell" (pg. 104) and "Introduction to the Illuminated Blake" by David V. Erdman (pg. 107).

Seminar: General introduction by students and open discussion on the lecture, and articles.

Week 2

Sign up sheet for group presentations handed out

Readings: Howe, Susan *My Emily Dickinson*

Lecture: Emily Dickinson as Avant-garde Book Artist

Seminar: Discussion of *My Emily Dickinson*

Week 3

Readings: McGann, Jerome. "Composition as Explanation (of Modern and Postmodern Poetries)" *A Book of the Book* pg. 228

Lecture: William Morris and the Kelmscott Press

This week the class will meet in the Wosk room in Special Collections on the 7th floor of Bennett Library at Simon Fraser University to view several items printed by Morris's Kelmscott Press, including a leaf from the Kelmscott Chaucer

Seminar: Students will be given an opportunity to spend time with the Kelmscott items. An open discussion of William Morris and student's impressions of the Special Collections' items will ensue.

Week 4

Creative assignment due, no readings for this week

Lecture: Introduction to the history of typography and typographic conventions at the Emily Carr University of Art and Design. This class will include a demonstration of letterpress at Emily Carr and a visit to Malasapina Printmakers studios.

Seminar: Students will be given an opportunity to work with letterpress in a variety of formats.

Week 5

Readings: Stephan Mallarmé "Un coup de dés" (A Throw of the Dice) – please note that several versions of this poem will be made available in Reserves at the Capilano University Library, I encourage students to familiarize themselves with both the French and English versions and to make note of typographic innovation. (Note: You are not expected to understand the French version, instead pay attention to the visual differences between the two languages)

Lecture: Stephan Mallarmé and the page

Seminar: Discussion of Mallarmé's creative use of the page. Discussion of student's observations

Week 6

Readings: Perloff, Marjorie. "The Futurist Moment" *A Book of the Book* pg. 160

Lecture: Russian Futurists

Seminar: Lecture discussion, also students will break into groups that will be provided with various materials, books, copies of posters etc. from the Russian Futurist Period. Time will be provided for each group to discuss typographic and design innovation and to share their observations with the class

Week 7

Readings: Drucker, Johanna. "Introduction" *The Visible Word* (on reserve)

Lecture: Brief lecture on Dada and Surrealism, followed by presentations

Seminar: Group Presentations and discussion

Week 8

Readings: Drucker, Johanna. "The Artist's Book as Idea and Form" *A Book of the Book* p.376 and Clay, Steven "Introduction" *When Will the Book be Done* pg. 10-16 (on reserve)

Lecture: Brief lecture on Artist's Books followed by presentations

Seminar: Group Presentations and discussion

Week 9

Readings: Clay, Steven and Rodney Phillips. "A Little History of the Mimeograph Revolution" *A Secret Location on the Lower East Side* pg. 12-54

Lecture: Mimeograph Revolution/ Black Mountain/ New York School / Beats

Seminar: Discussion on the Lecture and article

Week 10

Readings: One page abstract for final essay due no readings this week

Lecture: The Language Poets and the page

Seminar: Poetry reading by a visiting poet and discussion

Week 11

Readings: Please visit the following websites for your reading and class preparation for this week: U B U W E B <<http://www.ubu.com/>>

Wershler-Henry, Darren. "home page." <<http://www.alienated.net/dwh/>>

Glazier, Loss Pequeno "A Digital Portfolio" <<http://epc.buffalo.edu/authors/glazier/e-poetry/>>.

Lecture: Hypertext and Digital poetics

Seminar: Discussion on the websites

Week 12

Readings: Introduction: Bolter, J. David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. 2nd ed. Mahwah, NJ: Lawrence Erlbaum Associates, 2001.

Lecture: Future of the book

Seminar: Discussion of the Bolter article

Week 13 Last class

Seminar: Students should come to class with any item of interest for discussion. This is an open time for discussion and students will not be marked. This is an opportunity to share what we have "discovered," something that the student wishes to explore further and feels impelled to share with others.

Final essays due

Weeks 14 & 15 FINAL EXAM PERIOD**COURSE ASSIGNMENTS**

Creative assignment: This is an opportunity for students to explore Avant-garde Book History in a creative fashion. Assignments can include but are not restricted to: digital poetry; webpages; book construction; typographic experimentation in any form; personal blog; or a creative written assignment. Students can contact the professor if they are in doubt about the topic of their creative project.

Class Participation: See **Attendance and Participation** as outlined on page 4.

Group Project on one aspect of Avant-garde Book History: Students, in groups of three to four, will be asked to present for 20 minutes on an aspect of Avant-garde book history. A sign up sheet with topics listed will be handed out during the class of week two. Students who sign up for the same topic will be in the same group. Group presentations will take place in weeks seven and eight of the course.

One page abstract for final essay: Students will be asked to submit a one page abstract for their final paper in week 10 of the course. The goal of this assignment is to have students gain practice in writing an abstract for an academic paper as well as serving as an opportunity for the student to prepare in advance, a logical and well thought-out topic.

Final Essay: 10-12 page paper on a topic relating to Avant-garde Book History of the student's choice. The final essay will be due the last class of the term

EVALUATION PROFILE

Creative assignment	25%
Class participation	10%
Group presentation	15%
One page abstract for final essay	15%
Final Essay	<u>35%</u>
Total	100%

GRADE PROFILE

A+ = 90 - 100%	B+ = 77 - 79%	C+ = 67 - 69%	D = 50 - 59%
A = 85 - 89	B = 73 - 76	C = 63 - 66	F = 0 - 49
A- = 80 - 84	B- = 70 - 72	C- = 60 - 62	

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. Copies of these and other policies are published each term as part of the Registration Guide, and they are always available on the University website.

Attendance: Each class will offer students the opportunity to discuss and question the topics presented. Following this format, ten percent of the final grade will be based on both the frequency and quality of the student's comments, questions and observations, with the emphasis on quality. The quality is determined by, among other things, the relevance, insight and clarity of remarks. Attendance is therefore an essential part of this course.

Late Assignments: Late assignments will be given a grade without penalty but no commentary will be offered. All assignments must be submitted before the last class. Late assignments with legitimate circumstances will only be accepted when accompanied by a doctor's note and providing the student has made arrangements with the instructor at least one week prior to the due date. If a student is absent for an in-class assignment, a make-up assignment will be permitted providing the student has a note from his or her doctor and has made prior arrangements with the instructor.

Missed Exams: Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage: It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.

Electronic Devices: No personal electronic devices (cell phones, pagers, calculators, electronic dictionaries, etc...) may be used during an examination without prior approval from the instructor. During an exam, turn off all cell phones and pagers and remove them from the desk.

Emergencies: Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.